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side,) is preferable to the arrangement, 'had only given us one for dinner.'

FRED N. SCOTT.

University of Michigan.

THE AUTHORSHIP OF FLAMENCA.*

AN approximate date can be given of only two of Peire Rogier's poems. The one "Senh'en Raymbaut, per uezer . . .," addressed to Raimbaut d'Aurenga, must have been written before 1173, the year of Raimbaut's death.¹ The other is "Per far esbaudir mos uezis . . ."

"e uenc s'en," says the Provençal biography of Peire Rogier,² "a Narbona en la cort de ma dompna n'Esmengarda . . . lonc temps estet ab ella en cort e si fon crezut q'el agues ioi d'amor d'ella, don ella en fo blasmada per las gens. e det li comiat e'l partit de si. et el s'en anet a'n Raembaut d'Aurenga . . . lonc temps estet ab en Raembaut d'Aurenga. (e puous s'en partic de lui) . . ."

As Raimbaut died in 1173, we may put Peire Rogier's arrival at his court about 1170 and his arrival at Narbonne several years earlier. Further, the poem "Per far esbaudir mos uezis . . .," being the first of Peire Rogier's songs to Esmengarda,³ must have been written before 1170.

The second tornada of this poem reads as follows:

Bastart, tu uay
e porta'm lay
mon sonet a mon Tort-n'auet;
e di'm a n'Aimeric lo tos
membre'lh dont es e sia pros.⁴

Aimeric was born the son of Manrique de Lara and Ermessinda, sister of Esmengarda.⁵ He would scarcely have been mentioned in a poem to Esmengarda, unless he was at this time at the court of Esmengarda. From 1167 on, Aimeric's name appears by the side of that of Esmengarda in documents.⁶ But might he not have come earlier to Narbonne?

* Cf. MOD. LANG. NOTES, May 1895.

¹ Appel, *Das Leben und die Lieder des Troubadours Peire Rogier*, Berlin 1882, p. 11.

² *Ibid.*, p. 34.

³ *Ibid.*, p. 8, note.

⁴ *Ibid.*, p. 47.

⁵ Appel, p. 11.

⁶ 7, 8 *Ibid.*, p. 12. Appel only remarks that the marriage of Manrique and Ermessinda was blessed with many children.

Very likely not earlier than 1164, the year in which his father died⁷ and when Esmengarda, to relieve his mother,⁸ may have invited him to come to her court. Thus we have 1164 as the *terminus a quo* of the poem. Now, as the poem is the first in a series of songs to the praise of Esmengarda, most of which were composed before Peire Rogier left Esmengarda's court (about 1170), we shall not go wrong in putting the date of "Per far esbaudir mos uezis . . .," as well as that of Peire Rogier's arrival at Narbonne, not later than 1165.

This conjecture is supported by the last two lines of the tornada with regard to which Appel observes:

"Die ausdrückliche Bezeichnung lo tos "der junge," wie die Ermahnung scheinen auf grosse Jugend des Prinzen zu deuten. Das Jahr seiner Geburt ist uns nicht überliefert da aber die nur kurze Ehe der Eltern (Manrique starb 1164) reich an Kindern war, dürfen wir die Geburt Aimeric's als des ältesten in den Anfang der fünfziger Jahre legen."

As to Peire Rogier's earlier life, I quote the Provençal biography:¹⁰

"Peire Rotgiers si fo d'Aluergne; e fo canorges de Clarmon,¹¹ e fo gentils hom e bels et auinens e sauis de letras e de sen natural e cantaua e trobaua ben, e laissat la canorga e fetz se ioglar. et anet per cortz e foron grazit li sieu chantar. e uenc s'en a Narbona . . ."

It is almost certain that Peire Rogier was born before, or at least not later, than 1145.¹²

This assumption is strengthened by considering that Peire Rogier, calling Aimeric a "tos" and proffering to him paternal advice, was without doubt considerably older than Aimeric.

⁹ *Ibid.*, p. 12.

¹⁰ *Ibid.*, p. 34.

¹¹ With the material at my disposal I am unable to determine at how early an age it was possible, in the latter half of the twelfth century, to become a canon. Cf. Herzog-Plitt, 2d ed., v. vii, pp. 506-16 and Wetzer-Welte, 2d ed., v. ii, 1823-42.

¹² Peire Rogier [1160-80]. Thus reads the heading of the poet's biography in Diez (LW d T., 2d ed., p. 79) and Mr. Henckels hastily concludes: "Diez says that Peire Rogier was born about 1160-80." Had Mr. H. only read the first two pages of the biography, he would have seen that the dates are meant for the time during which the poet flourished.

To speak finally of the *Roman de Flamenca*, the *terminus a quo* as well as the probable date of its composition are the years 1234-5.¹³ Peire Rogier would have been at this time ninety years old. I have nothing further to add, although other reasons are not wanting why, even if he had been alive, he would not have been the author of *Flamenca*.

The striking similarity between Peire Rogier (Bartsch, C. pr., 4th ed., 84, 3) and the dialogue of Guillem and Flamenca¹⁴ has to be explained as "imitation"¹⁵ of Peire Rogier by the author of *Flamenca*.

K. PIETSCH.

The Newberry Library, Chicago.

THE ELL AND YARD.

THERE has been some discussion in the last few years over the origin of the expression "de ell an' yard" (the sword and belt of Orion), which occurs several times in the writings of Joel Chandler Harris.

Until recently this discussion seems to have been confined to our own country; now, from across the ocean comes a breath of interest and curiosity.

The March number of *The Observatory*, an Astronomical magazine published at Greenwich, refers to it as of interest to those who care to collect astronomical allusions and references in contemporary literature.

It refers to a Christmas story by "Q" in the *Pall Mall Budget*, in which a plantation song is introduced, and says that the author claims that the expression "de los' ell an' yard" is genuine negro for Orion's sword and belt.

The refrain of Joel Chandler Harris' corn shucking song is as follows;

"Fer de los' ell an yard is a huntin' fer de mornin'
En she'll ketch up widdus fo' we ever git dis corn in."

From a later edition of his works I quote also:

"It wuz dark, but the stars wuz a shinnin',
an' Johnny could tell by the ell-an'-yard (the

¹³ Revillout, Rdlr., v. viii, p. 16; Meyer, *Romania*, v. v, p. 123; Stimming, Gröber's *Grundr.*, v. 2, ii, p. 10.

¹⁴ The discovery has been made already by Appel, p. 14, note 3.

¹⁵ Cf. Appel, p. 15, note 2; Diez, *Pd T.*, 2d ed., p. 21.

constellation of Orion) that it was nigh midnight."

Dr. Thomas P. Harrison, takes this latter quotation and works out a very ingenious theory regarding the origin of the expression, which he has published in *MOD. LANG. NOTES* for April, 1893. He gives his article the title of "The Elnyard," and begins by saying that he was first led to believe that the expression "the ell and yard" referred to the pleiades, and gives his reasons. Later he says:

"The idea evolved in elnyard is made evident by the Ancient Swedish term for the Belt of Orion (cf. Jamison) that is Friggerock 'Freye's Distaff', which after the introduction of Christianity became Marirock, Mary's Distaff in Scotland (cf. *Century Dictionary*) Our Lady's Ellwand. Thus it seems that the three stars in the belt of Orion appeared to these people as projecting a line an ell in length."

"Mr. Harris" he says, "is evidently wrong in writing ell-an-yard the *m* is only the middle English ending as it appears in Elm (cf. *Century Dictionary*) for ell."

Let us try to supplement Dr. Harrison's work by Astronomical investigation.

First, taking an astronomy published side by side, as it were, with the *Observatory*, where the expression is quoted as "genuine negro," we find a very interesting description of Orion, that begins to throw some light on the subject.

In Smyth's *Cycle of Celestial Objects*, published in England in 1844, Orion is mentioned as the most beautiful and brilliant of all the constellations and the most noted among the Ancients.

In describing the stars in the belt and sword, many of the popular names for them are given; first the old Arabian ones, meaning the "Giant's belt" and the "Gold grains or span-gles."

Then we have "Jacob's Staff, perhaps from the traditional idea mentioned by Eusebius that Israel was an Astrologer."

Some of the other names mentioned are:

"The Golden Yard of Seamen, the Three Kings of Soothsayers, the *ell and yard* of tradesmen, the Rake of Husbandmen and Our Lady's wand of the Papists."

Coming back to our own country, where the expression is still in common use, we find in *The Wonders of the Heavens*, by Duncan